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PUBLISHED MONTHLY

PRICE TWENTY CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XX

NEW YORK, DECEMBER, 1925

NUMBER 12



ROUND SHIELD, DATING ABOUT 1585
PROBABLY OF BRESCIAN WORKMANSHIP

BULLETIN OF THE
METROPOLITAN MUSEUM OF ART

VOLUME XX, NUMBER 12

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LACES OF ROYALTY

A special exhibition of the laces in the Museum collection that were once the property of royalty, supplemented by important loans of a similar character from private collections, will be held from December 7 through January 31 in Gallery H19.

A DÜRER EXHIBITION

There was opened on November 28 in one of the Print Galleries (J 8) an exhibition of about eighty-five engravings and

etchings by Albrecht Dürer. It includes such fine examples of his work as the Great Fortune; Melancholia; Saint Eustace; The Nativity; The Knight, Death and the Devil; Apollo and Diana; The Cannon; and the beautiful dry-points, Saint Jerome and The Holy Family. The exhibition will remain on view through December 27.

TALKS ON THE CONCERT PROGRAMMES

It is with pleasure that the Museum announces that Thomas Whitney Surette will give a series of talks on the programmes of the Museum concerts arranged for Saturday evenings, January 9, 16, 23, and 30, and March 6, 13, 20, and 27.

The concerts begin at eight o'clock: Mr. Surette's expositions will be given in the Lecture Hall at a quarter past five on the same days. These talks, like the concerts, are free to all.

THE GEORGE W. BELLows
MEMORIAL EXHIBITION

With Sunday, November 22, came to a close the Memorial Exhibition of the Work of George W. Bellows, which during a period of six weeks was viewed by 39,856 persons. The total attendance thus was greater than at any previous exhibition of the paintings of an American artist. The catalogue issued upon the opening of the exhibition was reprinted in an edition of 2,000.

THE SARGENT EXHIBITION

The Memorial Exhibition of the Work of John Singer Sargent to be held at this Museum will open on January 4, 1926, and continue through February 14. It will contain as many pictures as can be comfortably shown in Gallery D 6 and the first of the adjoining Print Galleries—about sixty oil paintings and as many watercolors. The particular problem in the organization of this exhibition is to get together a group of works, representative and worthy of Sargent's fame and genius, which will include as many of the less

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frequently seen examples as possible, so that our exhibition will have a character of its own and not be merely a repetition in part of the much larger exhibition now being shown in the Museum of Fine Arts, Boston. That exhibition comprises the extraordinary number of 138 paintings in oil, 112 in water color, and many drawings in charcoal, besides the wall-paintings which have been recently completed for the Museum building. Naturally it will have to be drawn upon by us to a considerable extent.

When one takes into consideration that all of Sargent's pictures abroad are being held there for the Memorial Exhibition which will soon take place at the Royal Academy in London, one appreciates the very remarkable fecundity of the artist. There have not been many painters who in a career of forty years have produced material for three practically coincident memorial exhibitions!

LOUIS C. TIFFANY'S WINDOW

A stained-glass window by Louis Comfort Tiffany has recently been installed at the foot of the staircase leading to the Lecture Hall. It was unveiled in the presence of the artist, members of the Board of Trustees, and a few friends of Mr. Tiffany's on November 16, 1925. The President of the Museum made a few informal remarks, the substance of which was as follows:

"Louis C. Tiffany, as most of you know, has been one of my most intimate friends since early boyhood. That is no reason why he should be recognized in our Museum. It is the reason, however, why I have been able to follow his artistic career from its very outset. The first painting I ever bought, more than fifty years ago, was by his hand. It hangs in my parlor now. I have one of the first windows he ever designed, and the chief feature of it, characteristically enough, is in the use of translucent quartz pebbles which he and I picked up together on the beach at Montauk.

"To me Mr. Tiffany stands quite by himself among the great artists of our

time. His recognition in Europe has been even greater than his recognition in his home country. There is hardly any important museum abroad, which admits modern work, that does not contain specimens of his craftsmanship. For many years more than one hundred pieces of his glass have been shown in the great Musée des Décoratifs du Louvre.

"His genius, like that of many artists of the Renaissance time, expresses itself in almost every form of art. He is a painter in oils and water colors, a decorator, a worker in glass, mosaics, enamel, ceramics, textiles, and even in jewelry. He is a master of color. He has been a lifelong worshiper of beauty in every form and has pursued that elusive goddess to her farthest lair. There is no material which can be used in producing effects of color on which he has not laid his hands. He is of no school. He has been bound by no conventions. He has gathered color wherever he could find it. And if some of his work seems tropical in its profusion, it is because in the tropics is found the greatest wealth of color.

"Mr. Tiffany's windows are quite as various in their style as all his other productions. Many of them might have been designed by as many different persons. The window now given to the Museum is of a type peculiar to himself. It is a landscape window producing in glass an effect which is usually sought in paint. In a sense it is painting, but painting without paint and with only glass as a medium. Moreover, it is one of Mr. Tiffany's most recent productions. It was designed by him only two years ago. For Mr. Tiffany, though well beyond the traditional threescore and ten, is still working in old age with the same keenness of mind and deftness of hand which characterized his younger days."

The window is 11 feet in height; 8 feet, 6 inches in width. Through mullions of Gothic character is seen an autumnal landscape flooded with the golden light of late afternoon. It is a vision of rich and glowing color. In the far distance are purple hills reflected in the waters of a lake. In the foreground, on either bank of

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"The long brook falling thro' the clov'n
ravine
In cataract after cataract to the sea,"

stand trees in the brave livery of fall.

The window is a typical example of Mr. Tiffany's work in stained glass. Perhaps its most striking characteristic is beauty of color, achieved through the skilful blending of an extraordinary variety of tints which Mr. Tiffany's inventions as a glassworker have made possible. Since 1875, when he first began working in glass, it has been his constant endeavor to discover methods of utilizing this material so as to avoid the use of surface paints or pigments, burned or fixed upon the glass, for the delineation of details and for effects of chiaroscuro and perspective. It is his theory that this method of surface treatment, which was developed in the late Gothic and Renaissance periods, is undesirable; that these effects should be secured through the substance of the glass itself.

The window in the Museum admirably illustrates Mr. Tiffany's novel methods of manipulating the glass itself, without the use of surface enamel, to produce pictorial effects. For example, pieces of pot-metal glass may be forced into folds and wrinkles while in a molten condition so as to give the modeling of light and shade. When the right color is not obtainable in the pot-metal, the glass may be "plated" or "cased" with glass of a different color to secure the required tint. Other effects are produced by introducing small pieces of variously colored glass, cut to the desired shape, into the sheet of glass while it is molten. The leading is lighter than in ancient glass, and is used chiefly to increase the decorative character of the design rather than structurally.

Stained glass, executed in this manner, affords the designer practically unlimited opportunities for expression. But, to a much greater extent than the older types of "mosaic" and "painted" glass, it requires in the process of manufacture the constant supervision of the artist. It is impossible in the preliminary cartoon to determine the colors with exactness, since

colored glass transfused with light is quite a different affair from painters' pigments. The selection of the pot-metal, the imposition of one color upon another to modify the hue—such matters as these must be the work of the artist himself. The personal quality thus secured is a conspicuous characteristic of Mr. Tiffany's windows, and is happily seen in this new accession of the Museum.

JOSEPH BRECK.

THE REMAINDER OF THE
RIGGS COLLECTION

Long ago, when Mr. Riggs planned a gallery for his collection, which was to be his life-work for his nation, he had probably in mind a hall similar to his own in the rue Murillo, but extended and glorified. Nor in this outlook was he different from his collector friends, for it represented the best taste of his day (middle of the last century) to picture his treasures scattered about his house, romantically and richly displayed, but in a "livable" way—splendid X-chairs standing between manikins of armor, ivory and Gothic cabinets beside an equestrian suit whose charger may have been thrown on its haunches by the iron wrist of its manikin—as every one will recall who has visited the Wallace Collection, the Czartoryski, the Poldi-Pezzoli, the Stibbert. Be this as it may, we know that through many years, and from numberless sales, Mr. Riggs sought "accessories" for his gallery—delightful portraits of chevaliers cap-à-pie in rich armor, interesting stained glass, wall-hangings, and furniture, all of which he included in 1913 in his princely gift to the Metropolitan Museum.¹ We have now to note that many of these objects reached the Museum only lately and a selection from them is now shown in the Room of Recent Accessions. The glass, of which there are twenty-four panels, is for the most part Swiss, a number of the panels coming from the old town hall in Solothurn, which Mr. Riggs held ever in friendly memory by reason of its armory, from which he extracted many fine specimens for his collection. Then there are

¹See BULL. Met. Mus. Art, 1914, pp. 66-74.

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the leather wall-hangings from the Tiepolo palace in Venice, which he himself removed from the ancient walls, and "as a result of his enthusiasm he and his valet were blackened and nearly stifled by the sooty dust, the accumulation of centuries, which the removal of every plate of leather brought down upon their devoted heads." Among the pieces of furniture are a south German or Swiss money-changer's table of the late fifteenth century, a delicately carved French Renaissance cabinet in the style of du Cerceau (dating between 1550 and 1600), and a German miniature chest of drawers inlaid with architectural subjects, seventeenth century.

It may be recalled that at the time (1914) when the shipment of the collection was made, Mr. Riggs reserved a hundred-odd arms and pieces of armor which stood in need of repair; these objects have now been safely received. They include admirable pieces of engraved and gilded armor, embossed casques, "white arms" of rich quality, and numerous Gothic fragments—the last, especially, bringing keen satisfaction to all true lovers of beautiful armor. Note, for example, the elbow guards in the accompanying figure. Then there are exquisite furnishings of armor, e.g. fifteenth-century buckles which are incredibly rare. One should mention in this connection the scabbard in cuir bouilli of a dagger à rouelle, whose disk-shaped guard found its way into a kind of box, as shown in fifteenth-century paintings, but almost unknown "in the flesh." The writer recalls, in fact, only a single other specimen, that in the National Museum in Bern.

With these objects has been received the important Riggs library on armor, a notice of which appeared in the September BULLETIN.

BASHFORD DEAN.

AN IMPORTANT LOAN OF EMBROIDERIES

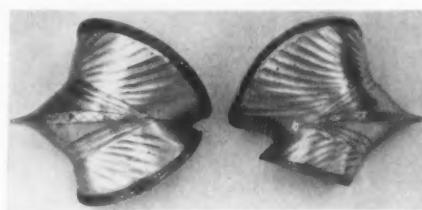
An important group of embroideries, recently lent to the Museum by J. Pierpont Morgan, has been hung on the walls of the stairway at the north end of the Morgan Wing.

The collection comprises three large panels originally designed for a bed and six smaller panels that served as chair-mounts. The embroidery, which is on ivory-colored satin, is in the feather stitch that the French term *broderie au plumetis*; its incomparable beauty places it in the same class with the finest tapestries produced during the reign of Louis XIV and suggests that it may have been made in the embroidery workshop of the Gobelins manufactory during the directorship of Fayette and Balland, the two great masters of needlecraft during those brilliant years of court patronage.

These embroideries, formerly owned by M. de Montgomerie, were exhibited in the Exposition Rétrospective de l'Union Centrale des Arts Décoratifs held in Paris in 1882. At that time they were described by Gaston le Breton¹ as "broderies françaises" after cartoons designed by Daniel Marot; it was stated that they had been the property of Marie Leczinska, queen of Louis XV, and that they had been presented by her to Count Sarti. No details of their history prior to this date have as yet been discovered.

Daniel Marot (1653-1718), who spent most of his life in England at the court of William III, left among his effects many sketches for beds which would have been appropriate settings for embroideries such as these; and the ceilings

¹Gazette des Beaux-Arts, vol. 26 (1882), p. 459.



ELBOW GUARDS WITH LATTEN BORDERS
ITALIAN, 1475



DAGGER
SHEATH

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designed for some of the public buildings of which he was architect are in the same masterly spirit that, on a smaller scale, is reflected in these embroideries.

The allegorical subjects chosen by the artist for portrayal in the three large panels are episodes from the story of Cupid and Psyche. The largest, probably placed at the head of the bed, is a group familiar in tapestries of the period; in this, Psyche, a lamp in her upraised hand, discovers the sleeping Cupid. The second, the cover of the bed, shows Psyche borne heavenward by Zephyr directed by Cupid whose figure appears in the background; while in the third, the tester, the scene is laid in the realm of the gods; here the crowned Jupiter, the central figure, apparently heeding the supplications of Cupid who kneels at his left, despatches the winged Mercury at his right to bring the pardoned Psyche to Olympus.

Three of the smaller panels have to do with the story of Io,² the water nymph beloved of Jupiter who, to save her from the wrath of Juno, turned her into a heifer. The episodes portrayed are Mercury and Argos, Pan and Syrinx, Juno and her peacock.

In the first of these, Mercury disguised as a shepherd is discovered seated by the drowsy Argos "of the hundred eyes" who has been placed as a watch over Io, who is seen grazing in a nearby meadow. Mercury, sent by Jupiter to destroy Argos, recounts the story of Pan and Syrinx and accomplishes his mission when slumber, induced by the soothing strains of his pipe, finally overcomes his victim.

In the second scene, the story of Pan and Syrinx,³ the lovely wood nymph, fleeing from Pan, is changed into a tuft of river reeds as he is about to embrace her.

The final scene from the legend portrays Juno scattering the eyes of the slain Argos on the tail of her favorite bird, the peacock.⁴

Of the other three panels one has for its subject Europa and the Bull; the second, the story of Semele,⁵ portrays Juno dis-

²Bulfinch's Mythology, p. 37.

³C. M. Gayley, *Classic Myths*, p. 66.

⁴Ibid., p. 67.

⁵Ibid., p. 71.

guised as Semele's nurse, Beroë, insinuating doubts to Semele as to whether it was really Zeus who came to Semele as her lover; while the third depicts the story of Selene, who nightly visited her lover Endymion, the genius of sleep.⁶

In these embroideries and in the ormolu displayed in the adjacent cases, ornament of the late seventeenth and early eighteenth centuries may be studied in two contrasting mediums, the art of the needle, closely akin to that of the brush, and the more vigorous craft of the metalworker.

FRANCES MORRIS.

A GIFT OF TWO EMBOSSED
SIXTEENTH-CENTURY ROUND
SHIELDS

Among beautiful arms, embossed rondaches have ever played an envied rôle. In one direction they were looked upon as masterpieces of design and of ornament: in another, they were known to have been made only at the end of a series of laborious technical processes which taxed the patience not less than the skill of great artists of the sixteenth century. These shields, which, by the way, pictured their themes in such relief that they could be seen at a distance, were literally "objects of great princes," for who else could have ordered and paid for such sumptuous objects? It may be mentioned that in those days the artist-armorer was paid munificently, and was the equal in rank of the greatest painters. And it is noteworthy that throughout the period when beautiful armor went "out of fashion"—roundly from 1650 to 1850—the embossed buckler kept its position as a great object of art. Indeed, one has only to review the prices in early sales, say prior to 1870, to find that these objects, when they did appear, were bringing proportionately more than Rembrandts and Titians. Even then, it is evident, amateurs knew that embossed rondaches were rare; that there existed in the world fewer works of all their masters together than, for example, pictures from the hand

⁶A. Fairbanks, *Mythology of Greece and Rome*, p. 162.

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of any one great artist of the Renaissance. We doubt, indeed, if there are preserved today in all public and private collections more than a hundred authentic round shields of this type, which is but a tenth of the number of pictures by or attributed to Rembrandt and Titian!

Hence we note with no little satisfaction (writing, of course, as their caretaker) that our collection has been enriched recently by two preëminently good speci-

decorative composition (see p. 285): it thus contains figures of numerous types, civil and military, men and women, princes and commoners, in all manner of costumes from classical to contemporary, picturing no less than a hundred and sixteen personages, including eleven equestrian figures; it portrays doings by land and sea, ships and animals, city walls, conflagrations, combats. It is a Renaissance theme par excellence, no less a one than the story of Troy.



DETAIL OF EMBOSSED ROUND SHIELD
DATING ABOUT 1585, PROBABLY OF BRESIAN WORKMANSHIP

mens,¹ the gift of the Second Vice-President of the Museum, Henry Walters.

The first of these shields is Milanese, dating about 1560, richly damascened in silver and gold, with wide decorative border and boldly treated medallion, in the manner of Paulus de Negroli—a shield about which a note should later be prepared for the BULLETIN. The second shield, dating about 1585, is believed to be of Bresian workmanship. It is a large specimen of this rare type, over twenty-three inches in diameter, and, like the rondache in the Russian collection (Hermitage), it is found to run the entire gamut of the embosser's

The singular feature of the present shield is not alone its kaleidoscopic composition, but rather the skill with which it presents its themes distinctly and agreeably. In fact, we may well marvel at the task imposed upon an artist to bring together within so small a picture the Trojan saga, to "feature" its incidents and in the end to leave with the viewer an impression of interest and satisfaction. In our shield we conclude that the artist succeeded by a masterly grouping of scenes—which he did not hesitate to "run together" when his general composition and his balancing of lights and shadows demanded it. And, analyzing his method, we find that his success is largely due to a perspective which ties the separate elements of his picture

¹Shown this month in the Room of Recent Accessions, and eventually to be exhibited in Gallery H 8.

together—with large figures in the foreground, with zones of middle and greater distance (marked off by bands of surf)—where all personages take their proper place, with the great scenes in the foreground, combats receding in the distance, and as a background the walls of Troy. The prominent themes, which the artist draws into the foreground, are chosen evidently to impress the mind of the viewer hardly less than his eye: on the left side (quite appropriate to the legend) appears the motif of love, on the right the motif of hate—contrasting the loved Helen in the hands of her ravishers, who seem to care none the less for her in her late sixteenth-century costume, and the struggle of enraged Hector and Achilles before enthroned Priam and his court. He who seeks interesting details in this bold composition will find them everywhere. The "thousand ships" with their bellying sails and with their lines of shields (*à mascaron*) on the gunwales, surf Niagara-like in its deep fall, hostile horsemen projected into the sea, massacre and pillage—even the flaming towers of Ilion and the wooden horse (see p. 291). In the distance appears again the contrasting note of love and hate, dear to the Renaissance mind—note on the left the submission of Briseïs and her maids of honor (for their degree witness their distinguished Cinquecento costume) to Achilles, who receives them in a pour-point of 1560, and on the right the "flesh'd soldier . . . in liberty of bloody hand."

The technical side of the work deserves especial comment. The artist develops his surfaces in boldest modeling, as though his material was not steel, but wax; he gives his figures movement, alertness: on the other hand, he is sometimes sparing in details, even passing his file lines coarsely and "playing" for effects which were to be noted only at a distance. The faces he pictures are curiously full, broad-nosed, somewhat brutal, suggesting the heads in rich Brescian arms. Brescian, too, is the color of the present shield, in black and white, without a vestige of the coloring of the rich rondaches of Milan or of the damascening of Venice with its fine lines and parallel hatching. BASHFORD DEAN.

TWO FRENCH COMMODES

The last years of the reign of Louis XIV witnessed great changes in the field of French cabinet-making. The elaborate mélanges of ebony, metal, and shell with which Boulle¹ had supplied the King for some forty years were no longer securely expressive of the last word in princely furniture. An increased accessibility of numerous beautifully grained exotic woods was fast luring bolder craftsmen away from the florid marquetry of the Boulle tradition towards the simpler and lighter productions of the Regency. "Satiné," "amarante," "violet," and "palissandre" are but a few of the tropical woods which one finds mentioned in contemporary documents, and which, by 1715, were used to cover whole surfaces rather than as elements in complicated marquetry designs. Although less rare than formerly, these woods were still very costly, a fact which largely determined their use in the form of thin veneers glued to the carcass of the object. The cabinet-maker of this day was not slow to avail himself of the best means of revealing these woods to the greatest advantage, and of protecting the delicate veneering against the harsh treatment it was sure sooner or later to receive. Hence the popularity of the *bombé* or *ventru* surface, which by virtue of its rounded character caught the light and displayed to a greater degree than would a vertical plane surface the grain and coloring of the wood. Hence, also, the protection of all vulnerable portions of the veneered object with a veritable armor of gilt-bronze mounts on which the skill of the sculptor in bronze was lavished to such an extent as almost wholly to conceal any utilitarian purpose. In brief, the widespread use of veneered tropical woods, of curved surfaces to enhance these woods, and of a profusion of gilt-bronze mounts to protect and adorn them were the

¹ André-Charles Boulle (1642-1732), *premier ébéniste du Roi*, who was not thirty years old when in 1672 Colbert described him to the King as "the ablest of his profession in Paris," and obtained for him quarters in the Louvre. After Boulle's death his business was carried on by his sons until 1754, in which year Charles Joseph, the last of the sons, died.

chief characteristics of the furniture which superseded the Boulle-work and which is classified as in the style of the Regency. It, more perhaps than any other French style, is distinctly transitional; so much so that one is often apt to receive from a Regency object an impression wholly in terms of the preceding and succeeding styles. Despite this fact, however, it is none the less a very definite style in itself.

forms in the face of advancing curvilinear tendencies. The first move in studying so sumptuous a piece of furniture is properly an attempt to assign it to the workshop of some well-known master, and that attempt has been duly made and certain conclusions reached which are set forth in the following paragraphs.

That the commode bears certain resemblances to products of the Boulle atelier



FIG. 1. COMMODE, REGENCY STYLE, ABOUT 1720

There is shown this month in the Room of Recent Accessions an extremely fine and typical example of the Regency style—a commode in *bois satiné*² with gilt-bronze mounts and a variegated marble top (fig. 1). So typical of its period is this commode that any discussion of it must needs consist largely in relating it to earlier and later productions. One notices immediately a strict regard for symmetry and an almost tenacious clinging to heavier, less graceful

is more apparent from a study of its detail than from a first impression derived from its ensemble. Certainly by no latitude of the imagination can it be considered a typical Boulle piece, yet many of its details are to be found on furniture that is typically Boulle. The narrow protecting plate surrounding the drawers and forming panels on the ends, the lion-masks bearing rings, the smiling Bacchante, the turned bail drawer-pulls with spiral fluting and terminal rosettes of whirling acanthus leaves with berries occur on much furniture of undeniable Boulle origin. The keyhole scutcheons are a variant of the double-eagle type found on Boulle furniture and are especially interesting for occurring on a

²*Bois satiné* should not be confused with the yellow satinwood of English furniture. It is a reddish brown wood of fine grain and satiny figure imported from French Guiana and known to the scholar as *Ferolia guianensis*. It was sometimes called *bois de féroles*.

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writing-table in the Wallace Collection.³ This table presents another noteworthy analogy with our commode: the bronze cartouche of the central drawer of the table is identical with that of the bottom drawer of the commode. The same cartouche adorns the central drawer of a writing-table formerly in the collection of M. Josse.⁴

Another interesting analogy is revealed by a comparison of the Bacchante mask with other masks of the same type. Three well-known tables⁵ and an armoire,⁶ all in the Boulle style, offer Bacchante heads which, although wearing head-dresses and having differently disposed ends to the knotted tresses under the chin, are on the whole remarkably like that on the Museum commode. The treatment of the features and the hair, down to the position of every leaf and bunch of grapes, is identical with the treatment of corresponding parts of the mask on the commode. This would seem to be more than a mere coincidence, and must be given due consideration.

The lion-paw feet rest very flatly and firmly upon the ground, in a fashion characteristic of Boulle ornament⁷ of Italian prototype, and were probably used by the designer in an attempt to cope with the bold outward curve of the corner bronzes. These same corner bronzes⁸ with their diapered and rosetted cabochons and downward sweeping pendent leaves and husks are stylistically much the latest ornament on the commode.

One more detail must be considered before attempting a conclusion. Many of

³D. S. MacColl, French Eighteenth Century Furniture in the Wallace Collection, Burlington Magazine, vol. XLII, p. 93.

⁴A. de Champeaux, Portefeuille des arts décoratifs, pl. 578.

⁵A. de Champeaux, op. cit., pl. 706; C. Dreyfus, Le Mobilier français, pl. 5; Lady Dilke, French Decoration and Furniture in the Eighteenth Century, pl. facing p. 150.

⁶A. de Champeaux, op. cit., pl. 191.

⁷E. Williamson, Les Meubles d'art du mobilier national, pl. 25.

⁸It is interesting to note that four of these bronzes are used in such a way as to make a symmetrical arrangement of the ends possible and also to give the illusion of the commode being finished at the back.

the bronzes of the commode are stamped with a crowned C (fig. 2). This stamp, as Mlle. Ballot notes in her excellent work on Charles Cressent,⁹ has been given in turn to the Caffieri, Cressent, and the bronze-founder Colson. The truth seems to lie, however, in the conclusion reached by M. Molinier and echoed by Mlle. Ballot that "the mark C,¹⁰ which one meets on a considerable number of bronzes of the eighteenth century, should not be considered as the signature of such and such a cabinet-maker or bronze-founder in particular; that it constitutes in reality a control of bronze, which was doubtless not always used, but which members of the corporation of

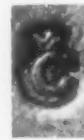


FIG. 2

master-founders could use when they judged it necessary to safeguard their interests."¹¹ The existence of this stamp on the commode apparently precludes an attribution either to the Caffieri or to Cressent, if the opinions of the authorities on these people are respected.¹² Cressent especially would seem to be out of the question by the fact that he was not a master-founder and could not have legitimately used this mark.¹³

On the other hand, the writing-table in the Wallace Collection having keyhole scutcheons and a cartouche identical with those on the Museum commode has other bronzes in common with a well-known table at Ver-

⁹Mlle. M.-J. Ballot, Charles Cressent, p. 161, note 4. Cressent (1685-1768) was ébéniste to Philip, Duke of Orleans, Regent of France.

¹⁰Sometimes accompanied by a crown, sometimes by a fleur-de-lis.

¹¹E. Molinier, Histoire des arts appliqués à l'industrie, vol. III, p. 111.

¹²Guiffrey does not recognize this mark as belonging to the Caffieri (Les Caffieri, p. 142), and Mlle. Ballot has never discovered it on any authenticated work of Cressent.

¹³The difficulties into which Cressent got with the corporation of master-founders on account of his not being a member, together with the relevant legal documents, are set forth in Mlle. Ballot's work.

sailles¹⁴ ascribed by Mlle. Ballot to Crescent.¹⁵ This is a significant fact although not considered sufficient by Mr. MacColl to justify attributing the first-mentioned table to Crescent. The table formerly in the collection of M. Josse, which bears the same cartouche, is also given to Crescent by Mlle. Ballot.¹⁶

Leaving for the moment the analogies with Crescent, there is the extraordinary

century important enough to impose its styles upon less well-known although not necessarily less skilful cabinet-makers, and the founders would certainly have supplied these craftsmen with bronzes in the Boulle manner. Nor is it unreasonable to conceive that a founder who had worked for Boulle should at some later date have seen fit to furnish other cabinet-makers with bronzes from models he had used when with Boulle



FIG. 3. COMMODE BY ADAM WEISWEILER
ABOUT 1785

resemblance of the Bacchante mask on the commode to those on four pieces of furniture originating in the Boulle atelier. The disposition of the various locks of hair and of the vine leaves and the modeling of the faces agree to the smallest detail with the mask on the commode. It will also be recalled that other bronzes of the commode are typically Boulle.

I do not think, however, that on the basis of these facts an attribution to either the Crescent or the Boulle atelier would be justified. The Boulle atelier was until well after the first quarter of the eighteenth

¹⁴A. de Champeaux, *op. cit.*, pl. 485.

¹⁵Mlle. M.-J. Ballot, *op. cit.*, p. 134.

¹⁶Mlle. M.-J. Ballot, *op. cit.*, p. 136.

In the same way, some of Crescent's models may well have been accurately reproduced and used elsewhere. I think that the commode is not a late product of Boulle or an early one of Crescent, either of which it might stylistically be, but rather that it is the work of some lesser cabinet-maker strongly influenced by the two acknowledged masters of the day. This conclusion does not, however, make it any the less an important and typical piece of the period from 1715 to 1725.

It is a long way from the baroque character of this Regency commode to the simple classic dignity of another commode (fig. 3) also shown this month in the Room of Recent Accessions and dating to about

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1785. This second commode offers little difficulty of attribution, for it bears on the back the stamp A. WEISWEILER (fig. 4).



FIG. 4

Adam Weisweiler, as his name suggests, was of German extraction. The exact dates¹⁷ of his birth and death are unknown, but it is certain that he was born at Neuwied-on-the-Rhine and received his training there in the atelier of the celebrated German cabinet-maker, David Roentgen. Having arrived in Paris early in the reign of Louis XVI (1774-1793), he was received into the maîtrise in 1778, and soon was producing the luxurious furniture which brought him to the royal attention and caused Marie-Antoinette to employ him at Saint-Cloud. The Louvre, the Wallace Collection, and a number of great private collections possess examples by Weisweiler. A little table formerly in the Cabinet de la Reine at Saint-Cloud and now in the Louvre¹⁸ is perhaps his best-known work, and is certainly one of the most charming and delicate pieces of cabinet-making of the late eighteenth century.¹⁹

Weisweiler's work, whether simple or elaborate, seems always to have been designed with an extraordinary feeling for happy and dignified proportion. This

¹⁷Cf. F. de Salverte, *Les Ébénistes du XVIII^e siècle*, p. 316, and Vial, Marcel, and Girodieu, *Les Artistes décorateurs du bois*, vol. II, p. 199, for whatever of Weisweiler's dates are known.

¹⁸E. Williamson, *op. cit.*, pl. 74.

¹⁹The bronzes of this table are said to be by Gouthière.

quality is well exhibited by the Museum commode in which the relation of the various parts to one another could scarcely be improved upon. The panels of the tripartite front are most felicitously proportioned and the mouldings all count quite as they should. There is nothing startling or unusual about the commode. On the contrary, it is a self-contained, quiet piece of a type very popular and usual in its day. But there lies, it seems to me, beneath its quiet dignity something of the *tour de force*, something of the truly great artist in furniture.

As already noted, the form of the commode is one popular with many cabinet-makers in the Louis XVI era. In the Louvre, for instance, are two very fine mahogany commodes²⁰ similar to that belonging to the Museum. One of these bears the stamp of G. Beneman. The other has no stamp, but resembles our piece in so many ways that one is prone to believe that here is another example of Weisweiler, probably, as in the instance of the Saint-Cloud table, with bronzes by Gouthière. The panels of the Museum commode are of burled thuya wood, the stiles of Santo Domingo mahogany. The corners are skilfully treated with detached tapering and fluted colonnettes and the feet are of the type known as *à toupie*.²¹ The fine execution of the bronzes and the close analogy which they present with those on the Louvre commode make it possible that they may have come from Gouthière's atelier. It would be unwise, however, to attribute them definitely to Gouthière without still further evidence.

PRESTON REMINGTON.

²⁰E. Williamson, *op. cit.*, pl. 88.

²¹Resembling a spinning-top.

BLACK-FIGURED VASES

RECENT ACCESSIONS

From the purely decorative point of view the Athenian black-figured vases are often superior to the red-figured examples. They are nearer in time, spirit, and technique to the seventh-century wares, when effective design was considered more important than the content of the representation or its execution. This becomes very evident when we compare the recently acquired black-figured vases exhibited this month in the Room of Recent Accessions with the red-figured ones shown a few months ago. While in the latter the quality of the drawing was the chief attraction, in the earlier



FIG. 1. CORINTHIAN KOTYLE
FIRST HALF OF VI CENTURY

pieces we must look for the decorative impression of the whole composition.

The earliest of our new vases is a small Corinthian kotyle of the first half of the sixth century B. C. (fig. 1; height, $3\frac{1}{2}$ in. [9.4 cm.]), with a lion and a bird on either side, a bird beneath each handle, and still another bird on the under side of the foot, the background strewn with rosettes. It is a highly pleasing design, following closely the earlier traditions. Of about the same period is a deep kylix on a low foot, also probably of late Corinthian style, beautifully potted. It is decorated with dancing men in lively attitudes¹ on either side and with effective palmette patterns below the handles. The provenance is said to be Taranto. Most of the pieces, however, belong to the fully developed Athenian black-figured style of the second half of the sixth and the early part of the fifth century; in other words, they represent the ware which gradually ousted all competitors

¹Compare the dancers on the krater in the Louvre, E620.

and enabled Athens to absorb the market of the world. The feeling for design is particularly evident in a series of kylikes, each a little masterpiece in composition.



FIG. 2. ATHENIAN KYLIX
FIGHTING WARRIORS

They are of the "Kleinmeister" type with only a figure or two for ornamentation. One has on one side of the offset lip a diminutive warrior throwing a spear at an equally active Amazon on the other side. A second has youths chasing lions; a third, a strip of palmettes; a fourth, a row of animals—clearly a survival from earlier times. Two ladies are further fine



FIG. 3. INSIDE OF KYLIX, FIG. 5
WARRIOR SLIDING DOWN
FROM HIS HORSE

examples of Greek decorative art. The shape—a deep bowl with a single high handle and a low, finely turned foot—is one of the most graceful of the period; and the figures are effectively spaced. On one are a flute player, large eyes, and two birds;

on the other, Dionysos with two lively Satyrs and large eyes.

But it was not only pure decoration which appealed to the vase designer of this period. He became increasingly interested

3; height, $7\frac{7}{8}$ in. [20 cm.]). On the outside are two heads (one male, one female) and an inscription, *Επιτίμος εποιεσεν*, between two lions, repeated on both sides (fig. 5). This is the only specimen of Epitimos'



FIG. 4. SCENE ON A LERYTHOS
DRAGGING OF THE BODY OF HERTOR

in depicting the daily life he saw around him and the manifold myths which constituted his history and religion. And he quickly became proficient in these figured representations. We have a fine example in a kylix with two groups of fighting warriors rather large in scale on the in-

work which has survived. The potter had every right to be proud of it and to attach his signature; for with its wide, deep bowl² and its high, well-proportioned foot it is a fine achievement. The vase is not a new find. It was mentioned as long ago as 1829 in Canino's *Museum étrusque*, No.



FIG. 5. KYLIX SIGNED BY EPITIMOS

side (fig. 2), and sphinxes, eyes, and dolphins on the outside. A pelike shows spirited pictures of men wearing wreaths, probably banqueters making merry after a dinner party. A kylix of fine proportions has fighting warriors and onlookers. Another kylix has on the inside a representation (unfortunately rather badly preserved) of an archer on horseback and by his side a warrior sliding down from his horse (fig.

2307, as coming from Vulci, and is listed by Klein and Hoppin.³

²Diameter, $12\frac{1}{4}$ inches (30.6 cm.). The handles are restored.

³Klein, *Griechische Vasen mit Meistersignaturen*, p. 84; and Hoppin, *Handbook of Black-Figured Vases*, p. 79. The warrior on the inside is by them interpreted as mounting his horse; but how could one mount a horse without stirrups simply by taking hold of the mane with one hand, holding a shield in the other?



FIG. 6. ATHENIAN AMPHORA
DIONYSOS (?) AND ATHENA



FIG. 7. ATHENIAN AMPHORA
BATTLE SCENE



FIG. 8. COLUMN KRATER
GIGANTOMACHY

The Iliad and the Odyssey formed, so to speak, the Bible of the classical Greeks. Every child was brought up on them and extracts were quoted on the slightest provocation. So, naturally, Homeric legends became part of the repertoire of the vase painter. On a small lekythos we find a representation of the dragging of the body



FIG. 9. ATHENIAN
LOUTROPHOROS. THE
LYING IN STATE

of Hektor past the tomb of Patroklos (fig. 4).⁴ A white-robed charioteer is driving two horses at full speed, dragging behind him the limp body of the Trojan hero. Achilles is running alongside the chariot (not driving it as in the Iliad). They have just reached a high mound, the tomb of Patroklos, whose ghost, fully armed, is hovering by its side. Beneath the horses

⁴The drawing is by Lindsley F. Hall of the Museum staff.

is a serpent, the symbol of death, and the Trojan plain is symbolized by a tree. The execution is not particularly careful, but it is a spirited picture, directly and simply told, like the great poem it illustrates.

On a hydria is represented Herakles struggling with Triton, the wise man of the sea, from whom the hero wants to learn wisdom. To the left of the central group is Nereus, the sea divinity; to the right, one of his fifty daughters. The picture is framed right and left with a strip of ivy pattern, below with a border of animals, above, on the shoulder, with a scene of fighting warriors.

An amphora in excellent condition and of fine workmanship⁵ has on one side (fig. 6; height, 13 $\frac{1}{2}$ inches [35.3 cm.]) two seated divinities—Dionysos (?), inscribed *Διονυσός*, and Athena holding a helmet—on the other two warriors in a four-horse chariot running down an enemy (fig. 7); reminding us of the description of Ares in the battle of Thebes (Sophokles, *Antigone*, 139, 140):

"Beneath his car down thrust
Our foemen bit the dust."

The complications encountered in trying to show the four horses alongside one another are skilfully and ingeniously handled, conveying the desired effect, though incorrect in details.

A magnificent column krater, 19 $\frac{1}{2}$ inches (50.5 cm.) high, has as its chief picture a gigantomachy (fig. 8):⁶ Athena and Ares battling against giants with a four-horse chariot standing by. The confusion of the battlefield is admirably conveyed in the rearing horses, the falling bodies, and the attacking and retreating figures. On the other side of the krater is a peaceful scene of Dionysos surrounded by dancing Satyrs and Maenads; and on the rim are animals and sphinxes.

A large loutrophoros, 29 $\frac{1}{2}$ inches (74.6 cm.) high, is an important accession (fig. 9); for such vases, especially of the

⁵Published in L. Pollak and A. Munoz, *Pièces de choix de la collection du comte Stroganoff*, p. 55, pl. XXXIII.

⁶Compare the similar representation on an amphora in the Vatican, Museo Gregoriano II, pl. LII, 1^a.

black-figured period, are distinctly rare, and ours is an unusually complete example. Vases of this shape were used by Athenian maidens for bringing the water for the bridal bath from the spring Kallirrœ, and they were also placed on the tomb of a maiden or youth who died unmarried, the idea being that the marriage had taken place with Hades. It was for the latter purpose that ours must have served, as we learn from the subject represented—the prothesis, or lying in state. A dead youth is stretched out on a couch, mounted on high supports. His eyes are closed, his head propped up with pillows. He is surrounded by wailing women raising their arms and tearing their hair, one seated wiping her eyes with her garment. Mourning men, their hands raised in attitudes of lamentation, are seen on the back of the vase and also on the neck; while below is a cavalcade of horsemen in slow advance—the funeral procession. The vase has no bottom, for it was not meant to contain anything, only to serve as a tomb monument into which libations were poured. And it is as such that the shape must be judged. Its imposing character certainly lends itself well to such a purpose; and the dignity of the composition adds to the stately effect of the whole. Being connected with a purely Athenian custom, such *loutrophoroi* have been found only in Athens; and ours too is said to have come from there.

A small fragment from a large vase shows the heads of two horses and of a youth, evidently part of a chariot group so popular at this period, very delicately executed.

Now and then the Athenian potter varied his effect and painted his black figures on a white engobe instead of directly on the red clay. Three among our new pieces show this technique. A lekythos has a representation of Herakles, Hermes mounted on a ram, and Athena. On an alabastron is a remarkable picture of two archers and their dog hunting a panther, in outline without incisions, in the style of the first half of the fifth century B. C. On a lekythos is a scene of men climbing in a fruit tree and being surprised by a large serpent. It is

an interesting example of an early "landscape," treated as yet purely in two dimensions, with the emphasis largely on its decorative effect.

It is instructive to compare these Athenian examples with a contemporary Etrusco-Ionian amphora (fig. 10).⁷ The technique is the same—black figures on a red ground with incisions for details and purple and white as accessory colors—but the spirit is quite different. There is a gay exuberance, a frolicsome humor and



FIG. 10. ETRUSCO-IONIAN AMPHORA
SATYR

extravagance foreign to the restrained Attic representations. The running horsehoofed Satyr and the group of a man and a woman on our amphora are wild, wanton creatures compared with even the liveliest of the Attic figures. Technically the work is rather careless. There are several instances of "spawls" where bits of limestone became imbedded in the clay, and the black glaze is not of good quality and has been allowed to run over the circular bands.

GISELA M. A. RICHTER.

⁷Compare the similar amphorae figured in Gardner, Catalogue of Vases in the Fitzwilliam Museum, 58, pl. XX, and Longpérier, Musée Napoléon, pl. IX.

ACCESSIONS AND NOTES

THE STAFF. Harold Stark has been appointed an assistant in the Department of Decorative Arts.

BEQUESTS. The Museum has recently received the sums of \$9,999.27 and \$5,000 in payment of bequests from Emily A. Watson and Helen C. Inslee respectively.

A YEAR OF THE AMERICAN WING. November 9 completed one year since the opening of the American Wing. During that period, 322,594 persons visited the Wing and 17,195 handbooks describing it were sold.

A GENEALOGICAL ERRATUM. It has been brought to the attention of the Editor that the silver tankard by Jacob Boelen, on exhibition in the American Wing as a loan from Judge A. T. Clearwater, was the property of Petrus, the youngest son of Everardus Bogardus and Anneke Jans, not the grandson, as the February BULLETIN stated. Maria, to whom it descended, becomes thus the granddaughter of Everardus and Anneke.

SHOWINGS OF MOTION PICTURE FILMS TO MEMBERS. On November 3, 10, 17, and 24, the Museum motion picture films were shown for the first time to all the classes of membership of the Museum. As the requests for tickets greatly exceeded the capacity of the Lecture Hall, the films are to be shown again on Tuesdays, December 1, 8, 15, and 22, at 2:30 and 4:00 o'clock, when it is hoped that all who could not be accommodated at the first showing may be present.

REPORT OF THE MUSEUM'S EGYPTIAN EXPEDITION. It has been the custom each year to issue with the December BULLETIN a special supplement containing an illustrated report of the work of the Museum's Egyptian Expedition during the previous season. Owing to unforeseen circumstances it has proved impossible to prepare the report of the past season's work in time to have it appear as Part II of this issue of the BULLETIN, but it is expected that it will be ready to appear with one of the early

numbers of the BULLETIN in the new year—certainly not later than February.

MEMBERSHIP. At a meeting of the Board of Trustees, held November 16, 1925, the following persons, having qualified, were elected in their respective classes:

FELLOWS IN PERPETUITY, William De Nyse Nichols Perine, in succession to Theodore F. Hicks; Mrs. Maud Barger Wallach, in succession to Samuel F. Barger.

FELLOWS FOR LIFE, Leo S. Bing, Eugene G. Foster.

SUSTAINING MEMBERS, Mrs. Arthur W. Bingham, Jr., Mrs. Richard C. Colt, Miss A. May Condit, Mrs. Franklin Peabody Cragin, Mrs. Clinton H. Crane, Mrs. Donald Frazer Crane, Douglas M. Cruikshank, Mrs. Maitland Dwight, Mrs. Frank Miller Gould, Mrs. L. F. Gwathmey, Mrs. Hugh Hale, Mrs. Artemas Holmes, Mrs. Arthur Korth, Mrs. William H. Martin, Mrs. Conrad H. Matthiessen, Jr., Gardner Pattison, Fergus Reid, Mrs. Lyman Rhoades, Mrs. Alburn E. Skinner, Mrs. Jack Straus, Miss Eleanor Tracy, Mrs. M. E. Van Raalte, Mrs. W. H. Vanderbilt, Mrs. J. Fletcher Walmsley, Mrs. Clifton Webb, Mrs. C. E. Wetmore, Mrs. Charles W. Whipple.

ANNUAL MEMBERS were elected to the number of 134.

REARRANGEMENT OF NEAR EASTERN ART IN THE EDWARD C. MOORE COLLECTION. The Near Eastern section of the Edward C. Moore Collection (bequeathed to the Museum in 1891), exhibited in Gallery H 10, has been recently rearranged in order to give more prominence to the metalwork, which contains many specimens of extraordinary interest and importance, especially the examples of early Mesopotamian, Persian, and Syrian work in the elaborate inlaying of copper and brass with silver in complicated designs. These specimens, second only to those in the Arabic Museum at Cairo in number, date from the twelfth to the eighteenth century. The Arabic and Persian inscriptions, which sometimes give the name of the owner or maker, have been recently translated by

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Professor Martinovitch of Columbia University. These translations and new datings in accordance with the latest results of research will be placed on the labels, which are now in course of preparation. The most important pieces will be treated in a later issue of the BULLETIN.

A COPELY PORTRAIT LENT. An exceptionally appealing and decorative portrait by Copley, a loan from Mrs. John Callendar Livingston, has been hung in the American Wing. It is a portrait of the lender's great-great-grandmother, Anne Fairchild Bowler, wife of Judge Metcalf Bowler of Newport and Providence. A special sentimental interest attaches itself to the present loan through the circumstance that some paneling from the Bowlers' country house constitutes the pleasing fireplace wall of the Portsmouth, Rhode Island, room of the American Wing.

This lovely example of Copley's work forms an interesting contrast to the Museum's own portrait of Madam Bourne. Where the Bourne portrait is a clear, almost harsh statement of facts about the sitter, the portrait of Mrs. Bowler is softened in outline, elaborately decorative in design, and in color almost as coolly sensuous as a painting by Boucher. It starts speculations going as to where Copley's style was formed. Blackburn's influence is scarcely a satisfying explanation for a style so finished and color so elegantly cool, and one's mind perforce goes searching among the Continental portraitists of the eighteenth century—none of whose works are actually known to have been brought to Boston in Copley's day. H. B. W.

SOME CHANGES IN THE AMERICAN WING. From time to time there have been and will be slight changes in the rooms and galleries of the American Wing owing to the withdrawal of certain loans and the introduction of other loans and accessions. Among such changes, which are noticeable to those who visited the Wing during the first few months, the following are the most important.

On the second floor in the main gallery the Copley portraits of Mr. and Mrs. Epes Sargent, lent by Mrs. George H. Clements, have been withdrawn, and another fine

portrait by the same artist, that of Mrs. Metcalf Bowler, has been hung. It is the property of one of Mrs. Bowler's descendants, Mrs. John Callendar Livingston. For a special note upon this new loan see A. Copley Portrait Lent, on this page.

A Philadelphia highboy and lowboy of the very finest quality have been lent by Francis P. Garvan and placed in the main gallery on the second floor. These are of walnut with gilded and ebonized mouldings. They replace less fine mahogany pieces of the same provenance and period. A group of eighteenth-century silver belonging to the Old First Presbyterian Church of New York is shown on the table in the center of the gallery.

In the room from Oriole, Maryland, the Charles Willson Peale portraits of George and Martha Washington, lent by Walter Jennings, have been replaced by a fine pair of Wollastons, in their handsome original frames, lent by Arthur F. Street.

In the ballroom from Alexandria, Virginia, there have been a few changes in the group of Gilbert Stuarts, while on the tables are shown a superb Monteith bowl by John Cony, lent by Mrs. Henry Parish, and a group of Paul Revere silver lent by R. T. H. Halsey.

On the first floor in the main gallery some rearrangement was necessitated by the withdrawal of the large portrait by Samuel F. B. Morse of his daughter, belonging to the collection of Herbert L. Pratt, and the addition of an interesting portrait of Joel Barlow by Robert Fulton, lent by Samuel L. M. Barlow.

In the Petersburg room will be noted an architectural change. The original marble mantelpiece with wooden overmantel, which was the recent gift to the Museum of Dr. Joseph D. Osborn, has been set in place.

The greater part of the silver bequeathed to the Museum by Charles Allen Munn has been placed in the room dedicated to his memory.

Judge A. T. Clearwater has added a number of important loans to his collection during the year since the opening of the Wing. These have been noted from time to time in the BULLETIN.

LIST OF ACCESSIONS AND LOANS

NOVEMBER, 1925

CLASS	OBJECT	SOURCE
COSTUMES.....	†Veils (2), painted, Indian, XVIII cent.	Purchase.
DRAWINGS.....	*Pencil drawing, A Fisher Girl, by Winslow Homer, American, 1836-1910.....	Purchase.
FANS.....	†Fan, Italian (Venetian), early XIX cent.	Gift of Mrs. Edward Robinson.
GLASS, STAINED..... (Entrance to Lecture Hall)	Window, Autumn Landscape at Sunset, by Louis C. Tiffany, American, contemporary.....	Gift of Robert W. de Forest.
JEWELRY.....	†Gold watch fob, Italian (Sicilian), XIX cent.....	Gift of Mrs. Edward Robinson.
METALWORK.....	*Dressing table, bronze, by Armand Albert Rateau, French, modern	Purchase.
MINIATURES AND MANU- SCRIPTS.....	*Miniature (unfinished), Portrait of an Old Lady (great-grandmother of Anna Mary King), artist unknown, XVIII cent.; miniatures (2): Portrait of a Man and Portrait of a Lady, both attributed to Nathaniel Rogers, 1788-1844; miniatures (3): Portrait of a Man, Portrait of a Young Lady, and Portrait of a Man, artists unknown, XIX cent.—American	Bequest of Mrs. Heinrich Meyn, for her friend, Anna Mary King.
PAINTINGS.....	*Portrait of a Man, by Adriaen Brouwer, Dutch, 1605-1638.....	Purchase.
REPRODUCTIONS.....	*Plaster cast of the pedestal of the Farragut statue (in nine sections) by Augustus Saint-Gaudens, American, modern.....	Purchase.
TEXTILES..... (Floor I, Room 18)	Tapestries (3): Moses and Aaron before Pharaoh, and Moses with the Burning Bush; The Miracle of the Rods Turned into Serpents,—French, beginning of XVI cent.; Coronation of the Virgin, Flemish, beginning of XVI cent.....	Anonymous Gift.
	†Brocades (6), Russian, XVII-XVIII cent.....	Gift of Bashford Dean.
	*Pieces of red and yellow brocatelle, Italian, late XVII-early XVIII cent.; pieces (4) of yellow velvet, European, XIX cent.....	Purchase.
WOODWORK AND FURNI- TURE.....	†Commode, abt. 1715-1725; commode with ormolu mounts, by A. Weisweiler, period of Louis XVI, 1780-1790,—French.....	Purchase.

*Not yet placed on exhibition.

†Recent Acquisitions Room (Floor I, Room 8).

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CLASS

OBJECT

SOURCE

*Section of paneling, painted pine, American, early XVIII cent.....	Purchase.
*Chair, palisander wood (upholstered in a silk fabric after design by Bonfils), by Dominique, French, modern.....	Purchase.

MINIATURES AND MANUSCRIPTS.....

*Necklace with miniature portraits (9) of artist's children, by Thomas S. Cummings, American, 1804-1894.....	Lent by Miss Estelle Hartshorne.
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PAINTINGS.....
(Floor II, Room 16)

Portraits (2): John Brown and Mrs. John Brown, by Joseph Blackburn, American, signed and dated 1754.....	Lent by Mrs. Charles Howland Russell.
*Paintings (4): sketches for wall decoration in the Panthéon, Paris, by Puvis de Chavannes, French, 1824-1898.....	Lent by The Department of Beaux-Arts of the French Government.

SCULPTURE.....
(Floor II, Room 21)

Bronze statuette, Ballet Girl, by Edgard Degas, French, 1834-1917.....	Anonymous Loan.
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*Not yet placed on exhibition.

DONORS OF BOOKS AND PRINTS

NOVEMBER, 1925

LIBRARY

Edward D. Adams
Anonymous
Karl Bergsten
Jean Capart
The Davis Press
Bashford Dean
Robert W. de Forest
Albert M. Lythgoe

Kojiro Matsukata
Mrs. Edward J. Tytus
J. J. Marquet de Vasselon

DEPT. OF PRINTS

William E. Baillie
Miss Mary Danforth Dodge
Mrs. Bella C. Landauer

CALENDAR OF LECTURES

FREE LECTURES

DECEMBER 19, 1925—JANUARY 14, 1926

		HOUR
December		
19	The House of Caligula Esther B. Van Deman	4:00
20	Modern Arts of Decoration, II (Gillender Lecture) Richard F. Bach	4:00
26	Dürer Oskar Hagen	4:00
27	Concert of Music for the Viole d'Amour and Contrabass Thaddeus Rich and Antonio Torello	4:00
January		
2	The Uffizi Edith R. Abbot	4:00
2	Talk on the Concert Program Thomas Whitney Surette	5:15
3	A Talk on Lace Gertrude Townsend	4:00
4	What is Art? (Course on the Analysis of Beauty) De Witt H. Parker	4:00
7	The Problem of Esthetic Form (Course on the Analysis of Beauty) De Witt H. Parker	4:00
9	The Esthetics of Art De Witt H. Parker	4:00
9	Talk on the Concert Program Thomas Whitney Surette	5:15
10	French Costume in the XVIII Century (Gillender Lecture) Edward Warwick	4:00
11	Form and Representation in Painting and Sculpture (Course on the Analysis of Beauty) De Witt H. Parker	4:00
14	Beauty and Pain (Course on the Analysis of Beauty) De Witt H. Parker	4:00
	Gallery Talks, by Elise P. Carey, Saturdays, at 2 p. m.; Sundays, at 3 p. m. Story-Hours for Boys and Girls, by Anna Curtis Chandler, Sundays, at 2 and 3 p. m.; for Children of Members, Saturdays, at 10:30 a. m.	

LECTURES FOR WHICH FEES ARE CHARGED

DECEMBER 16, 1925—JANUARY 15, 1926

In this calendar, M indicates that the course is given by the Museum, N that it is given by New York University, and T that it is given by Teachers College.

December	HOUR	December	HOUR
16 Art Structure (T) Grace Cornell	9:00	17 Color (T) Grace Cornell	9:00
16 The Art of the Middle Ages (N) John Shapley	11:20	17 General Outline of the History of Art (N) R. M. Riefstahl	11:00
16 Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean	2:00	18 Study-Hour for Teachers (M) Kate Mann Franklin	4:00
16 Study-Hour for Teachers (M) Albert Heckman	4:00	18 Materials of Decoration (N) R. M. Riefstahl	8:00

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December	HOUR	January	HOUR
19 Outline of the History of Painting (M)		8 English Furniture and Woodwork (M)	
Edith R. Abbot.....	11:00	Herbert Cescinsky.....	8:00
19 Masters of Painting in Spain (N)		8 Materials of Decoration (N)	
A. P. McMahon.....	3:00	Nancy McClelland.....	8:00
21 Art Structure (T)		9 Study-Hour for Home-Makers (M)	
Grace Cornell.....	9:00	Grace Cornell and Anna Lamont Rogers.....	10:00
21 Ancient Art (M)		9 Outline of the History of Painting (M)	
Edith R. Abbot.....	3:00	Edith R. Abbot.....	11:00
21 Museum Course for High School Teachers (M)		9 Masters of Painting in Spain (N)	
Ethelwyn C. Bradish.....	4:00	A. P. McMahon.....	3:00
22 Principles of Design (N)		11 Art Structure (T)	
John Shapley.....	8:00	Grace Cornell.....	9:00
23 Art Structure (T)		11 Ancient Art (M)	
Grace Cornell.....	9:00	Edith R. Abbot.....	3:00
23 The Art of the Middle Ages (N)		11 Museum Course for High School Teachers (M)	
John Shapley.....	11:20	Ethelwyn C. Bradish.....	4:00
23 Metalwork of the Middle Ages and of the Renaissance (N)		12 Color (T)	
Bashford Dean.....	2:00	Grace Cornell.....	9:00
29 Historic Textile Fabrics (N)		12 Historic Textile Fabrics (N)	
R. M. Riefstahl.....	8:00	R. M. Riefstahl.....	11:00
January			
4 Art Structure (T)		12 Principles of Design (N)	
Grace Cornell.....	9:00	John Shapley.....	8:00
4 Ancient Art (M)		12 Textile Fabrics, Historic and Modern (N)	
Edith R. Abbot.....	3:00	R. M. Riefstahl.....	8:00
4 Museum Course for High School Teachers (M)		13 Art Structure (T)	
Ethelwyn C. Bradish.....	4:00	Grace Cornell.....	9:00
5 Color (T)		13 The Art of the Middle Ages (N)	
Grace Cornell.....	9:00	John Shapley.....	11:20
5 Principles of Design (N)		13 Metalwork of the Middle Ages and of the Renaissance (N)	
John Shapley.....	8:00	Bashford Dean.....	2:00
6 Art Structure (T)		13 Study-Hour for Teachers (M)	
Grace Cornell.....	9:00	Albert Heckman.....	4:00
6 The Art of the Middle Ages (N)		14 Color (T)	
John Shapley.....	11:20	Grace Cornell.....	9:00
6 Metalwork of the Middle Ages and of the Renaissance (N)		14 General Outline of the History of Art (N)	
Bashford Dean.....	2:00	John Shapley.....	11:00
7 Color (T)		15 Study-Hour for Teachers (M)	
Grace Cornell.....	9:00	Kate Mann Franklin.....	4:00
7 General Outline of the History of Art (N)		15 Visual Instruction (M)	
John Shapley.....	11:00	Alfred W. Abrams.....	4:00
8 Study-Hour for Teachers (M)		15 English Furniture and Woodwork (M)	
Huger Elliott.....	4:00	Herbert Cescinsky.....	8:00
8 Visual Instruction (M)		15 Materials of Decoration (N)	
Alfred W. Abrams.....	4:00	Gustave S. Jacobson.....	8:00
		15 Oriental Rugs of the Classic Periods (N)	
		R. M. Riefstahl.....	8:00

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